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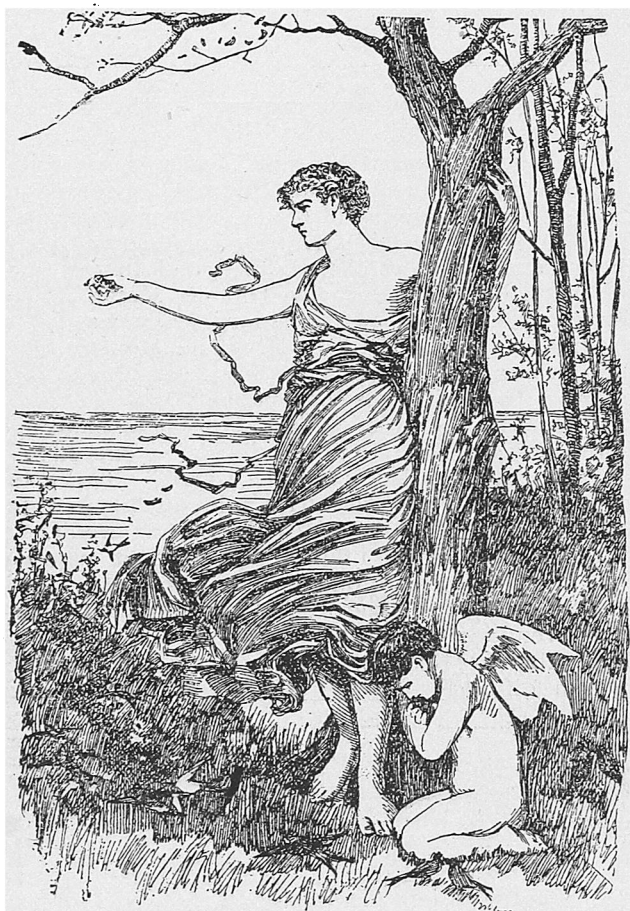
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THE NUDE IN ART.

"THE nude" is still a tremendous stumbling-block to the average mind. Owing to the increased attention given by some of our artists to subjects of an ideal and poetic type, the public are more familiarized now with nude subjects at our exhibitions, but the feeling still of the majority of our exhibition-goers is "look and pass," unless where it comes to "don't look and pass." It must be said that painters, or some of them, have not entirely helped the public to understand the philosophy of the nude, because they have not always used it with discrimination. For while it is certain that the nude figure is the highest object of painting, the



"GOOD BYE SUMMER." AFTER A PAINTING BY
WALTER SATTERLEE.

grandest medium of poetic expression in art, yet on that very account it is, like matrimony, "a thing not by any to be enterprised nor taken in hand unadvisedly, lightly, or wantonly." There is no need to continue the quotation for English art, though we do not know that it is entirely uncalled for in regard to French art.

There are two reasons for painting the nude figure—one for the pure display of its beauty, and a good reason enough in itself; indeed, as Mr Poynter remarks in one of his lectures, the fact that we do not see the nude human body now in every-day life is exactly one reason for painting it, not with absolute realism (which no painter ever does), but to show its possible beauty in its highest and most healthful standard. But the higher reason is that the nude figure is the noblest medium for the expression of abstract poetic ideals in painting. M. de la Sizeranne quotes Mr. Watts as saying, in regard to the figure of the youth trampled un-

der foot in his "Mammon"—"Why did I paint the youth naked? Because he is a type of humanity; if he had been clothed, and therefore particularized, he would have ceased to be a type;" an argument which ought to be intelligible even to Mrs. Grundy.

When M. Gervex chose to paint a naked woman with a velvet mask on her face, a slipper on one foot, and one knee on a cushioned chair in an ordinary boudoir, and her habiliments scattered about, he did what was vulgar and unseemly. On the other hand, his large picture from "Rolla," with the young girl asleep, and her selfish seducer standing by the balcony, was a truly pathetic work which fully justified itself; but superficial observers would not distinguish between the one use of the nude and the other, and certainly it would be useless to exhibit the "Rolla" picture, for the majority would not know what it meant, and most of those who did would call it "immoral," as certainly as they would call De Musset's poem immoral.

When, again, an English Academician chose to give an absurd misreading of the story of Saint Elizabeth of Hungary, and to represent her as kneeling naked before a committee of monks, he did a stupid thing, dragging in an utterly improbable incident for the mere sake of showing ability in the nude. What a contrast to Mr. Watts's treatment, in a little-known picture, of the subject of "Lady Godiva," generally supposed to be fair game for a "nude study," while Mr. Watts represented her as helped from her horse by her maidens, who threw a drapery over her, and nearly fainting from the stress on her feelings; not (as we have just noticed) that Mr. Watts has the slightest prudery about the nude figure when there is a good reason for it, but that he felt that the subject was worthy a higher treatment, and that to gloat over the nudity of "Lady Godiva" during her unwilling ride, even in a picture, is a piece of vulgarity worthy of "Peeping Tom." It is this kind of vulgarity in treatment of the nude, sometimes really verging on indecency, which goes far to confirm the prudish part of the public in their prejudices.

AN EXCEEDINGLY pretty lamp-shade which looks like a great deep-hued aster, is made up entirely of finely pressed frills of thin gauze of purple and crimson in alternate rows, from edge to top. The light this odd rich shade gives, is warm and passionate in its deep color. This is in marked contrast to a shade made in pure white tulle, to be used on a lamp with a tinted china vase for a stand. Any ordinary lamp may be set into a deep china vase, and if the top is covered by a large and deep shade, a handsome table ornament may be brought into existence at little cost. The light which comes through violet or lavender shades is very becoming to most complexions; it imparts a rosy and delicate effect to the skin, and softens and beautifies everything within its radius.

AN AMERICAN woman has conceived the novel idea of weaving crepe paper, thus making it comparatively strong, and adaptable to the uses to which silk is commonly put. The paper is both braided and woven, and the styles of the different weaves are indeed a study. The name applied to this manufacture is "tresse work." An open work, which is very handsome, is produced by weaving brass rings into the meshes. Large, round fluffy pillows, screens, table mats, and all kinds of articles are made with the same charming effect of India silk, at a much less expense. Although unique, and doubtless charming in its dainty prettiness, we cannot vouch for the durability of this new art.